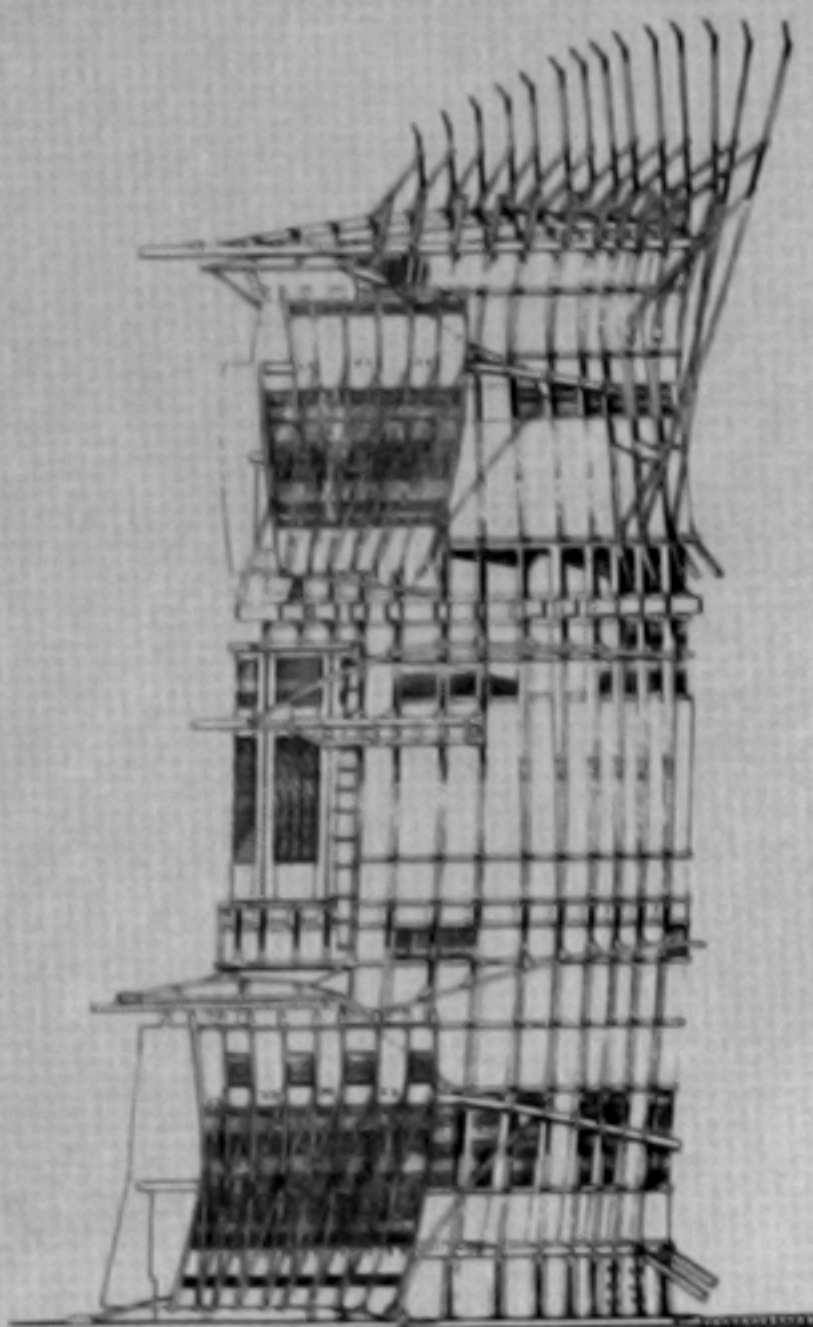


PUBLICATIONS

Front #3:
Project DMZ
Theoretical proposals by international architects and artists for events, strategies, designs, objects and ideas to provoke the elimination of the DMZ and the reunification of North and South Korea. With essays by Frederick Ted Castle, Ken Saylor and Kyong Park. 64 pp. 60 illustrations. \$8 paper.

Front #2:
BUILDING PROJECTS
by Macdonald & Salter
Recent projects by London-based architects, which express an explosive yet sensitive marriage between industrial machinery and anthropomorphic forms. Introduction by Lebbeus Woods. 24 pp. 20 illustrations. \$8 paper.



Macdonald and Salter, ICI Trade Pavilion, Royal Agricultural Showground, Stoneligh, England, Competition Entry, 1983.

Please send me:
☐ Front #3: Project DMZ (\$8)
☐ Front #2: BUILDING PROJECTS (\$8)
Kindly add \$2 for postage and handling for one publication, or \$3 for two. Also, please make checks payable to Cultural Council Foundation/STOREFRONT.

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Special thanks to David Hanawalt who has graciously contributed a Macintosh computer and printer for our use.

Additional contribution from current contributors are welcomed. New contributions will be added to the previous contributions, and will be appropriately acknowledged.

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CORRECTION

In the last Newsletter/Announcement the cover photo was identified incorrectly. It was taken by Karen Bell not Edward Claycomb.

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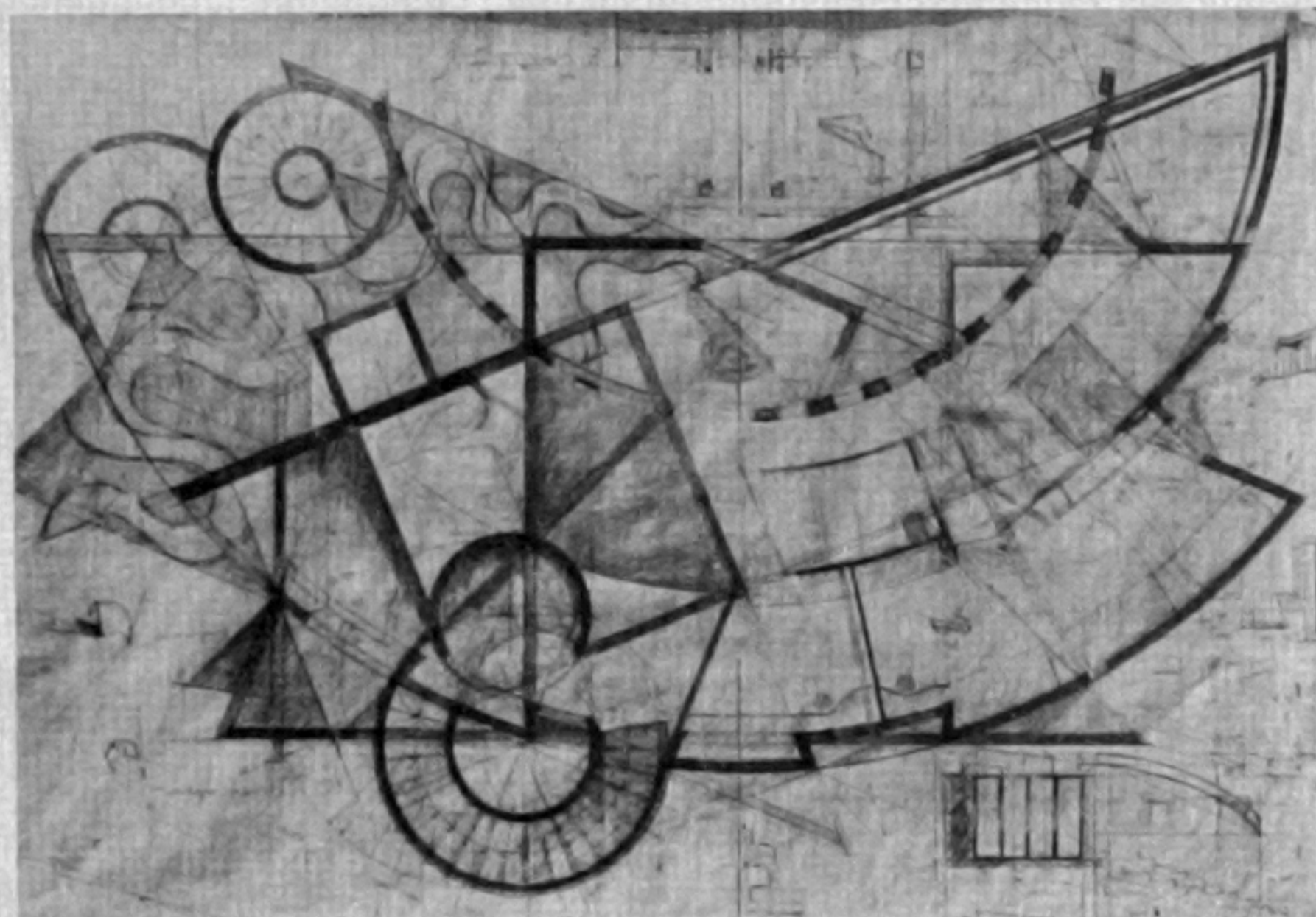
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Zvi Hecker, Spiral, Apartment House in Ramat-Gan, Israel, 1981-89.

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Address correction requested

ZVI HECKER

Spiral, Serpent and Sunflower

October 24 - November 18, 1989

Gallery Hours:
Tues. 12-8pm, Wed.-Sat. 12-6pm
Opening Reception:
Tuesday, October 24, 6-8pm

Discussion Program

Critical Issues in Public Art and Public Architecture

#37 November 7

Missing Statues and Empty Pedestals: New York

Moderator: Marc Blane

#38 November 14

Casitas and Verna-Survival Architecture

Moderator: Betti-Sue Hertz

All discussions begin at 7pm and a \$3 contribution is requested.

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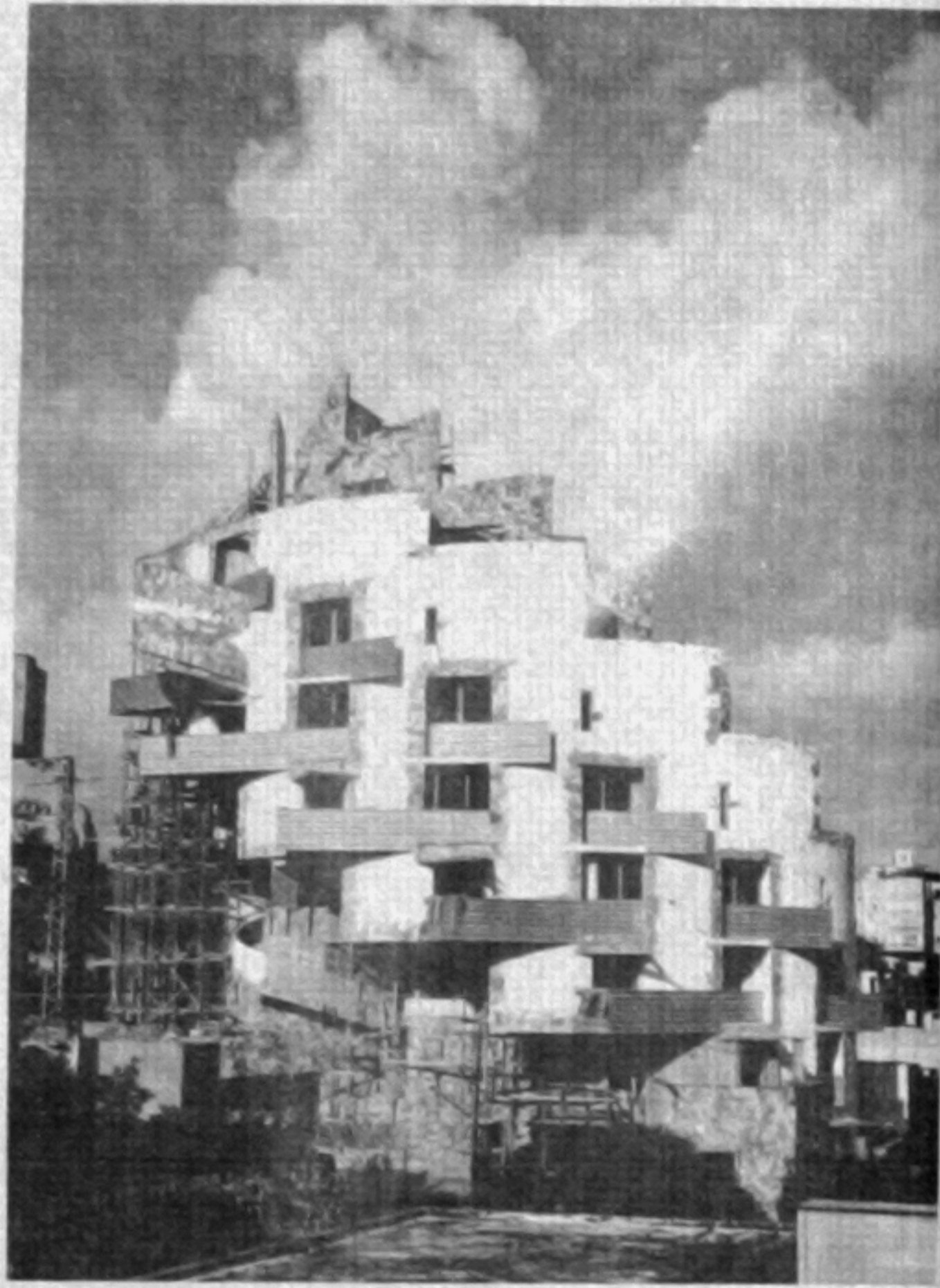
Storefront for Art & Architecture is a not-for-profit organization supported by the New York State Council on the Arts, New York City Department of Cultural Affairs, National Endowment for the Arts, foundations, corporations and individuals.



CURRENT PROGRAMS

EXHIBITION

Zvi Hecker
Spiral, Serpent and Sunflower
 October 24-November 18, 1989
 Wed-Sat. 12-6pm, Tuesday 12-8pm



Zvi Hecker, *Spiral*, Apartment House in Ramat-Gan, Israel, 1981-89.

Born in Cracow, Poland, and having lived in Siberia and Samarkand, before settling in Tel Aviv, Zvi Hecker is an architect whose works form a mosaic of eastern traditions and western classicism. Indicative of his orchestration of regional experiences, the Hexaterace (Dubiner Apartment House in Ramat-Gan, Israel, 1961-63) is in the tradition of Arab villages which organize randomness of individual buildings into a collective that reflects the larger order of the social structure. The City Hall of Bat-Yam (1959-63) is a reinterpretation of prototypical Greek temple, sheltering the complex inner spaces under a single roof.

Hecker's recent projects are organic, making the polyhedral elements always present in his work even bolder. *Spiral, Serpent and Sunflower* are experiments to generate organic entities from inorganic matters. Although he looks to nature for prototypical sources, the works should not be considered as organic merely because their organic illusions. The organicism is the inceptive notion for his works, to be disintegrated with the emergence of architecture. In this sense Hecker's works lie between that of Imre Makovecz and Shin Takamatsu; the former reverses the order of nature, and the latter extracts the structure of machines.

During the past five years of construction of the *Spiral*, Hecker has spent an equal amount of time at the site as in the office. Through the parallel state of design and construction, he was able to experiment with materials and their applications, such as the reuse of broken scrap mirrors from a nearby glass shop, intuitive patterning of indigenous stones, and defiant locations of corrugated metals. To include construction as an equally significant chapter of architecture, Hecker is a part of an organic tradition in the works of Gaudi, Wright, Kahn, Makovecz and Soleri.

As for his commitment as an architect, Hecker is fearsome. At the completion of the Faculty of Mechanical Engineering Building at the Technion University in Haifa (1966), the building remained unpainted of the various colors that were integral to Hecker's concept. In protest, Hecker himself attacked the walls with a paint brush, to the embarrassment of the official guests at the grand opening. Shortly afterwards, the Technion again proclaimed the building "finished," but this time ordinary glass had been installed instead of the windows Hecker had designed for proper lighting of the laboratories. Unwilling to compromise, Hecker smashed all the windows one dark night, and was subsequently jailed for his action. The windows were later replaced to fulfill his original design.

This exhibition will present Hecker's recent projects. They are: *Spiral*, Apartment House in Ramat-Gan, Israel, designed 1981-84, constructed 1984-89; *Serpent*, The Museum of Art in Palm Springs, California, designed 1986; *Sunflower*, Ramat-Hasharon City Center, Israel, designed 1986-88. They will be presented with drawings, models, photos and texts.

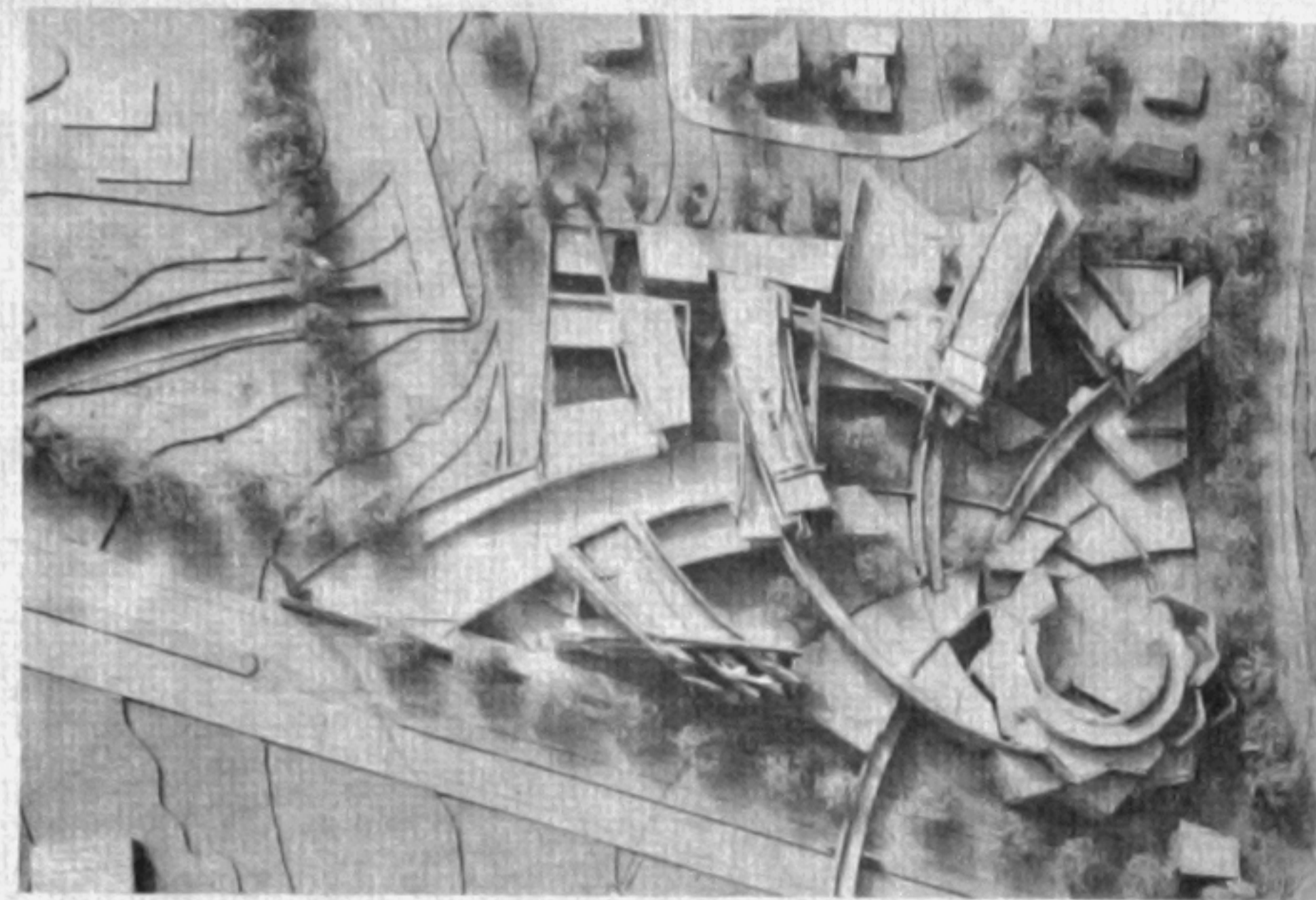
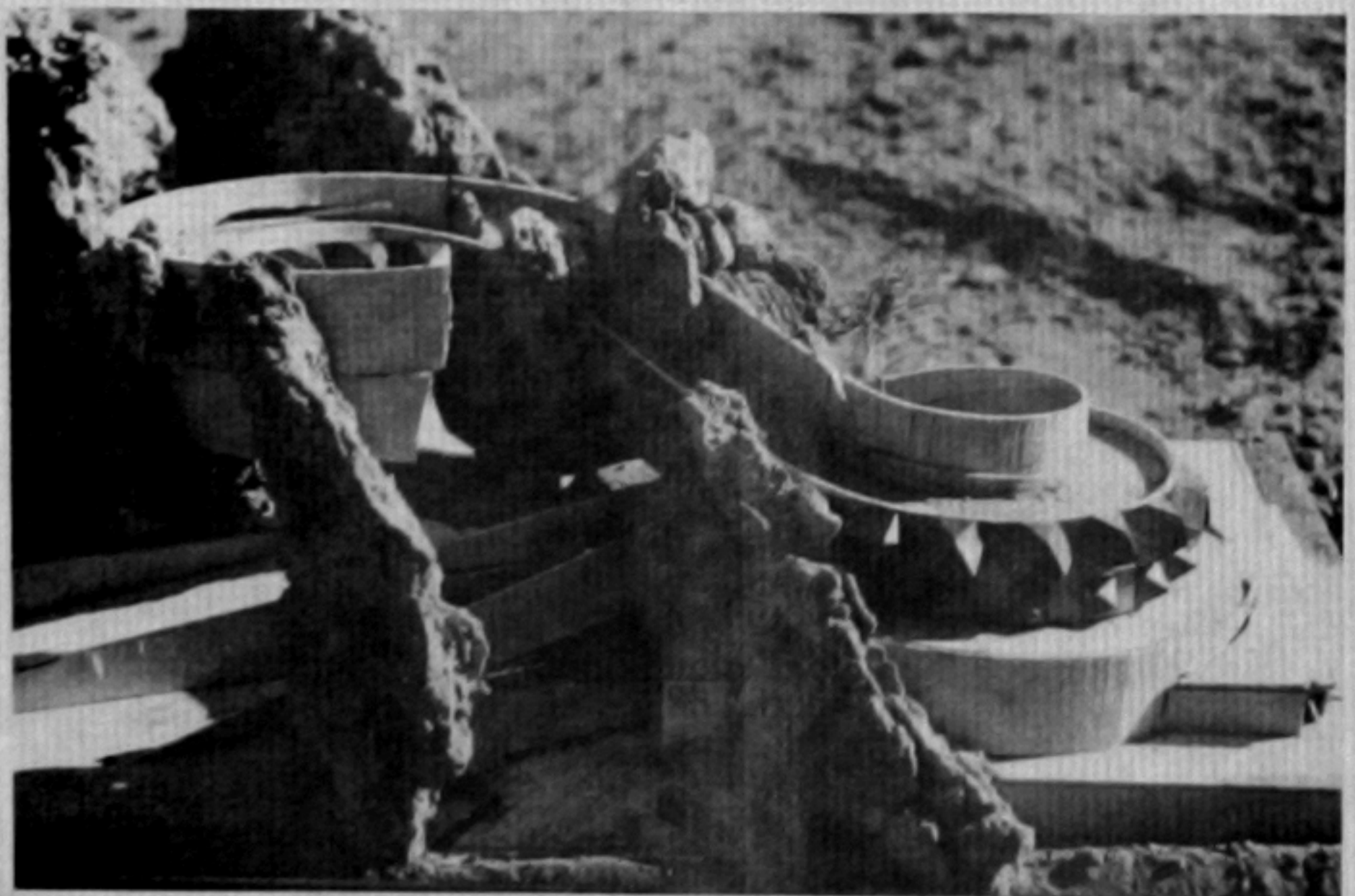
--Kyong Park, October 1989

Zvi Hecker will speaking at the following institutions:

Columbia University Graduate School of Architecture.....Wed., October 25/12pm
 Parson School of Design.....Wed., October 25/4pm
 City College of New York, Shepherd Hall.....Tues., October 26/12pm

Spiral, Serpent and Sunflower was made possible in part with special support from the OSG Foundation.

Zvi Hecker, *Spiral*, Apartment House in Ramat-Gan, Israel, 1981-89.



Zvi Hecker, *Sunflower*, Ramat-Hasharon City Center, Israel, 1986-88.

DISCUSSION PROGRAM

Marc Blane

Missing Statues and Empty Pedestals: New York
 November 7, 1989 7pm/\$3

Marc Blane's proposals involve revitalizing defunct art monuments in public spaces by means of images taken from the popular experience of city life. In New York City parks, there are pedestals now devoid of the sculpture for which they were designed. The only things left of the sculptural complexes are the classical bases. Why are sculptures missing? Where are they? What does this mean? What possibilities does this situation present?



Jacob H. Schiff Foundation, Lower East Side, New York City.

Betti-Sue Hertz

Casitas and Verna-Survival Architecture
 November 14, 1989 7pm/\$3

In many American cities, where there has been and continues to be an influx of people from Third World countries, we are finding "shelter movements" or "squatter villages" or "non-traditional recreational structures." These communities--whether on the edge of the city, or squeezed into one of its densely populated sections--are actively changing the face of the urban landscape. Besides fulfilling a need for shelter, these structures are an expression of cultural continuity. And although these structures have a practical side, participants are also imposing their aesthetic sensibilities onto these buildings with imaginative combinations of traditional and invented solutions to decoration and embellishment. Function and practicality, survival needs on economic and cultural levels, and a lack of resources have created a pattern of building at a rate that has not been seen in this country since World War II. Because these communities exist where governments are most apt to be negligent or indifferent, a new kind of urban space, that influenced by and continuous with many Third World cities, is coming to America.

Many of these building solutions are a traditional expression of a homeland form and, from a practical point of view, inappropriate for the environmental conditions of their new setting. What questions does this inconsistency raise? What impact does this phenomenon have on the future of our cities? Will we see an expansion of these "village-based" communities? Most often these structures totally ignore building codes, etc. How will government react? How can we become sensitive advocates for these communities?

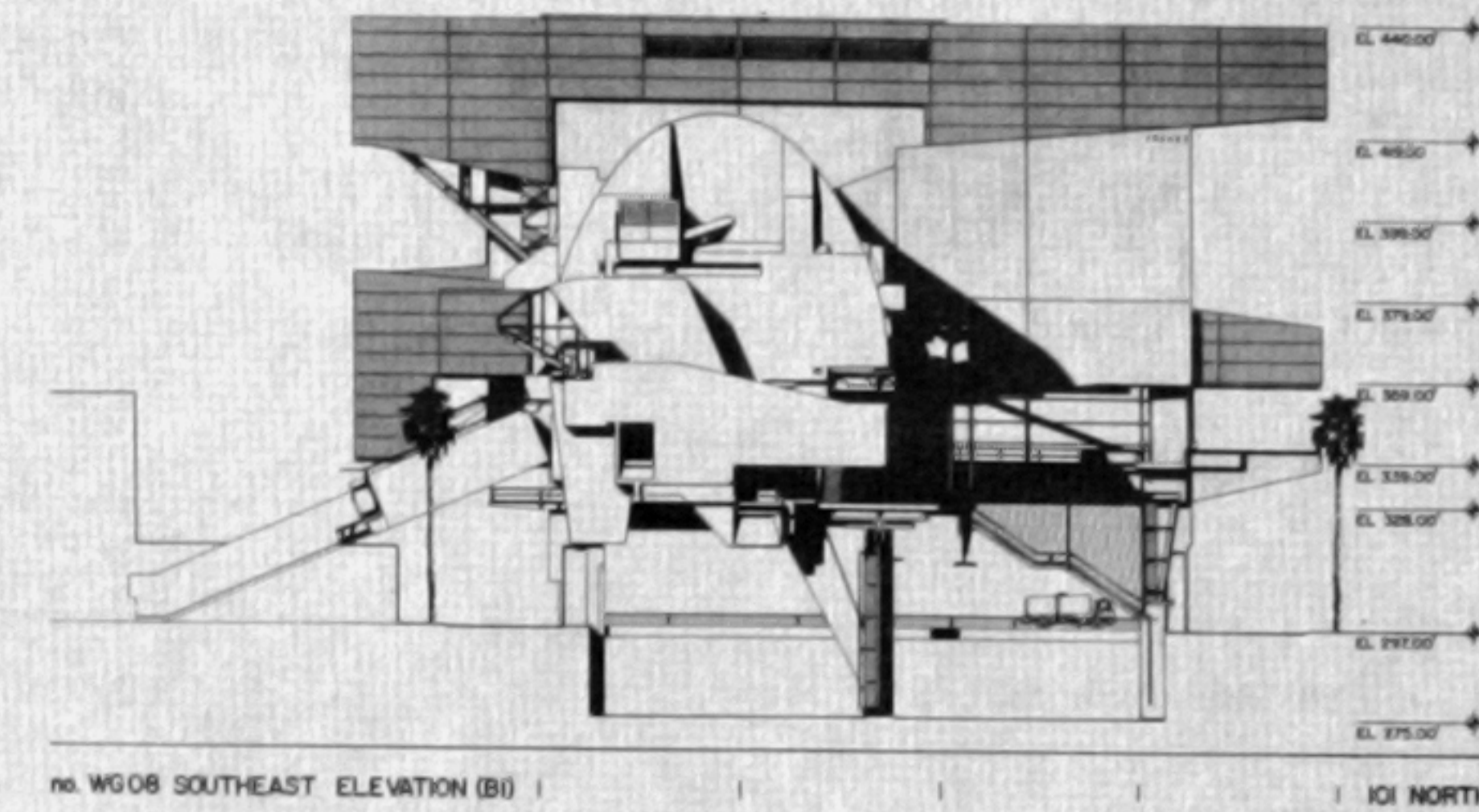


A casita and Madhouser hut at Villa El Gato on Columbia Street in Brooklyn, New York. Casitas are small-frame house structures built by members of New York Puerto Rican communities; they are based on Puerto Rican vernacular structures. The Madhousers are a group of Atlanta-based architects who have designed small-scale dwellings informed by discussions with homeless individuals.

FUTURE PROGRAMS

EXHIBITIONS

Neil Denari from Los Angeles
 November 28 - December 23, 1989

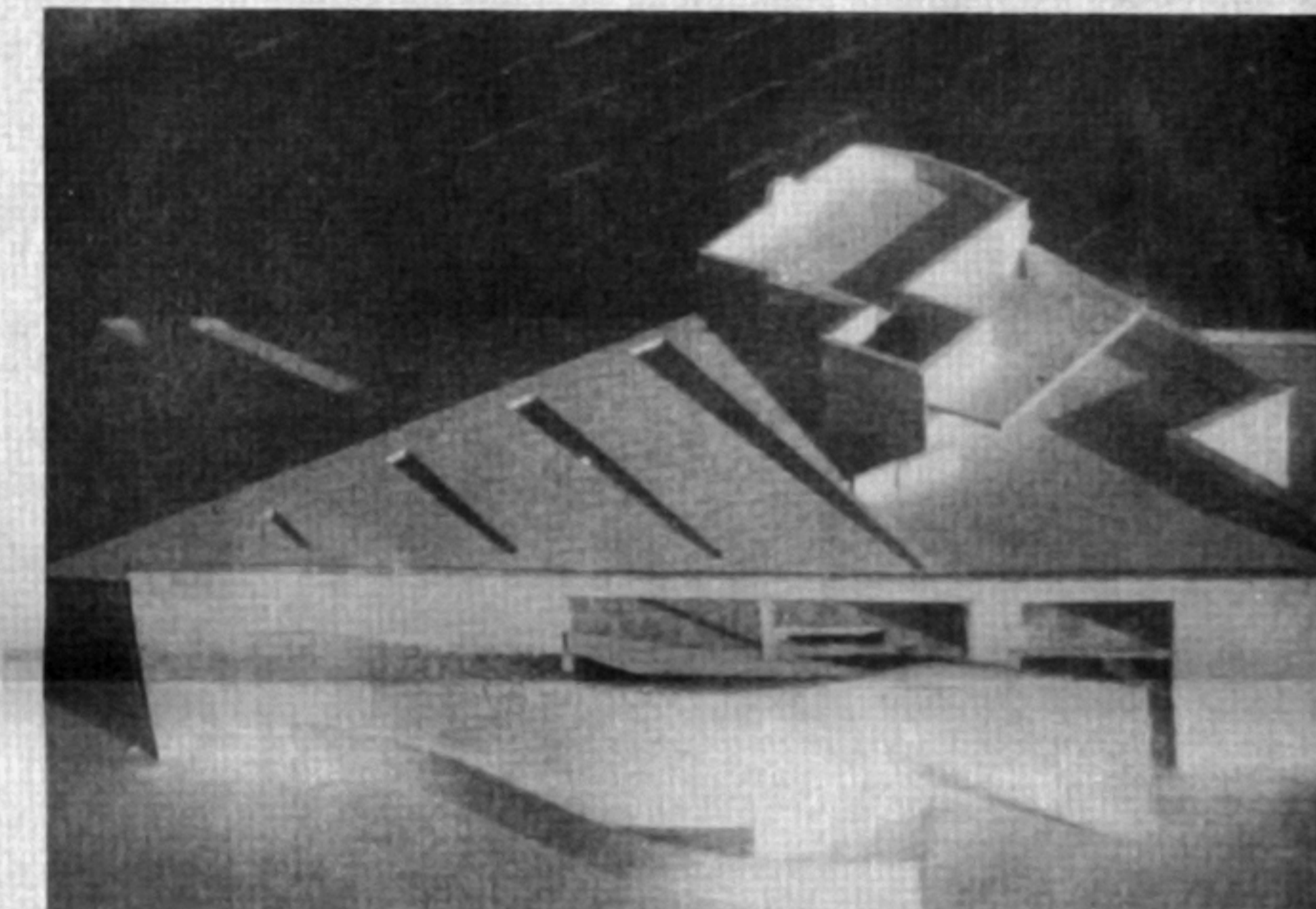


Neil Denari, West Coast Gateway Competition, Los Angeles, 1988.

Enric Miralles & Carme Pinós from Barcelona

January 16 - February 10, 1990

Curated by Dennis Dollens, this exhibition will focus on the work of Miralles and Pinós, an architectural team whose work has never been shown in the United States, introducing their concepts for such diverse projects as an Olympic venue for archery, a cemetery (landscaping, crypts, and chapel) and the headquarters for the Barcelona Art Association. *The Architectural Review* (London) said of Miralles: "he draws lines on paper that represent architecture, and he draws only slightly more substantial lines in space that are architecture. A sheet of his drawings is a striking graphic work in its own right."

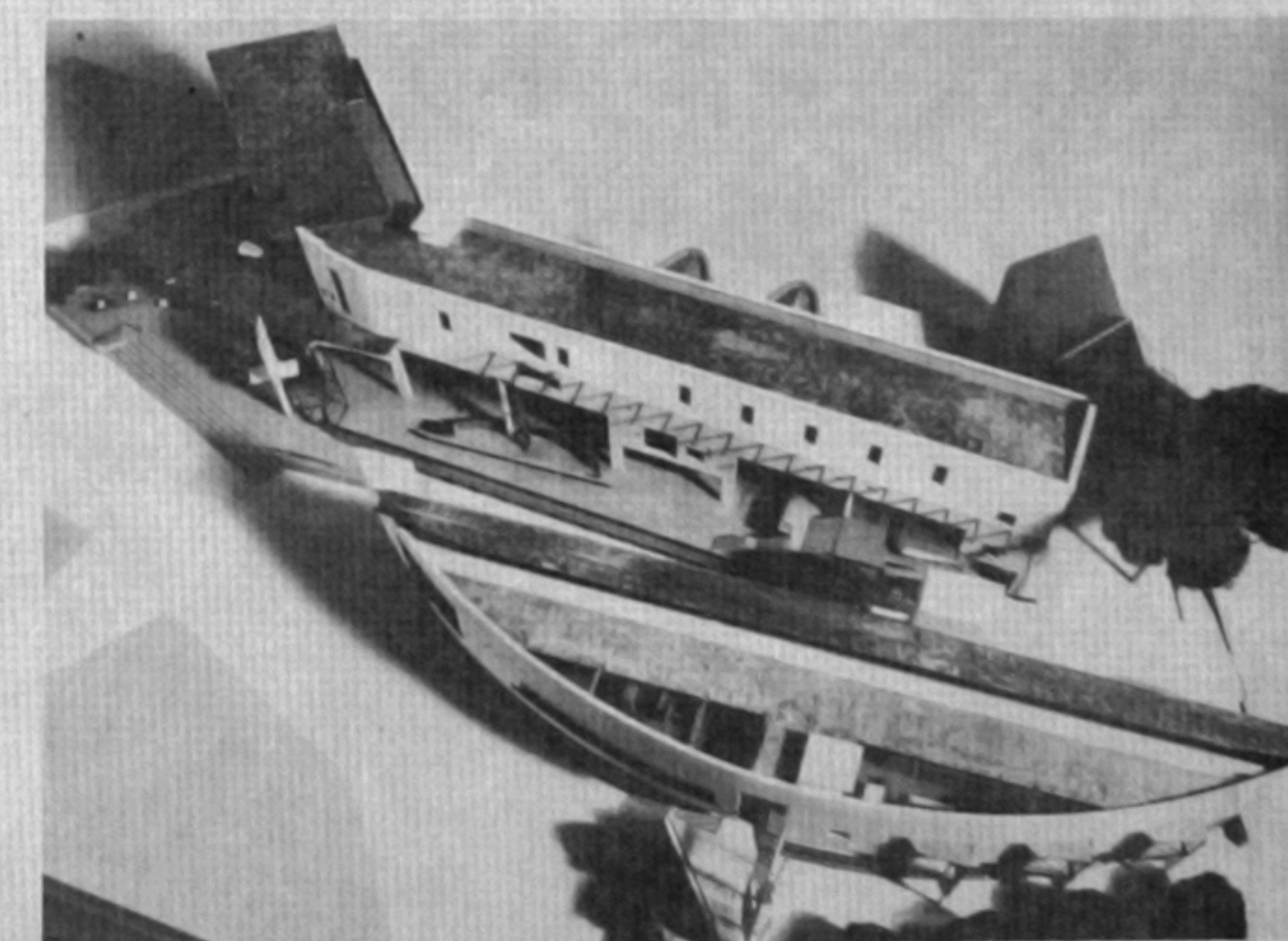


Enric Miralles & Carme Pinós, Town Hall, Algemesi, Spain, model.

Bölles-Wilson from London and Münster

February 20-March 17, 1990

The Architekturbüro Bölles-Wilson is currently constructing the new City-Library in Münster, West Germany, and a Kindergarten in Frankfurt. In addition to those works in Europe, the exhibition will include concurrent Japanese research and projects. These are informed by an implied dematerialising of the object, architecture under the influence of teletopology.



Bölles-Wilson, City-Library in Münster, West Germany

Formalhaut from Frankfurt

March 27 - April 21, 1990

They are familiar with, part of, and place their trust in, the contemporary discussion about the replacement of a static conception of the world--a discussion which, having played an important role in the arts as of the beginning of this century, today has also reached the experiential spheres of everyday reality. The dynamic experience of the world increasingly asserting itself is forced to accept that the first, real level of reality and its reflection in a second cultural reality mediated through the media have tendency to become indistinguishable. Which is not to say that being forced cannot also mean enjoyment. In architectural terms, the process of medial networking leads to a changed perception of space--to a perception that in principle is relative and temporary and thus characterized by the absence of supposedly self-evident qualities. The name Formalhaut may be understood both as a reflection of and a programme working from, the state delineated above.

--Volker Fischer, from "Tower Tactics in City Strategies"



Formalhaut, *Double Knight Game*, Frankfurt, 1989

Mel Chin from New York

May 1 - May 26, 1990

Degrees of Paradise: Installation and preliminary investigation for THE STATE OF HEAVEN.

"Except for thy haven, there is no refuge for me in this world; Other than here, there is no place for my head." --Maqsd of Kashan, *Work of a servant of the court*, 946

"The dreams are better, not so geometrical, so apt to turn everything--the air, the sky--to persian rugs."

--Thomas Pynchon, *Gravity's Rainbow*



Emblem for the Bermuda-based U.S. Air Force "Hurricane Hunters" (circa 1952) was a tiny airman riding a magic carpet and relying on a crystal ball to guide him through the storm.



Inscription Carouche: Ardabil Carpet, circa A.D. 1540

Project Atlas: International Competition

June 5 - June 30, 1990

An international competition to create, exhibit and publish innovative designs for new and public uses of the abandoned Atlas missile bases.

Atlas missile raised above its underground silo, with the Adirondack mountain range beyond.

